When Fanny Kemble came to this scene the future Hamlet began to listen more intently.

Gertrude.- Let not thy mother lose *her* prayers, *Ham*—a—
lette.

Hamlet: I shall ia all respects obey *you,* rnadam (obviously
with a fiery flashing eye of hate upon the King).

When he heard this and more like it, Henry Irving exercised his independence of opinion and refused to accept Fanny Kemble's view of the gentle, melancholy, and well-bred Prince of Denmark.

He was a stickler for tradition, and always studied it, followed it, sometimes to his own detriment, but he was not influenced by the Kernhle Hamlet, except that for some time he wore the absurd John Philip feather, which he would have been much better without!

Let rne pray that I, representing the old school, may never look on the new school with the patronising airs of ** Old Fitz "[1] and Fanny Kernhle. I wish that I could *see* the new school of acting in Shakespeare. Shakespeare must be kept up, or we shall become a third-rate nation!

Henry told rne this story of Fanny Kemble's reading without a spark of ill-nature, but with many a gleam of humour. He told me at the same time of the wonderful effect that Adelaide Kemble (Mrs. Sartoris) used to make when she recited Shelley's lines, beginning:

*' Good-night—Ah, no, the hour is ill.
Which severs those it should unite.
Let us remain together still—
Then it will be *good-night*! "

I have already said that I never could cope with Pauline Deschapelles, and why Henry wanted to play Melnotte was a mystery. Claude Melnotte after Hamlet! Oddly

[1] Ed-ward FitzGerald.